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The
CARMELITE

"Tolerant, But Not Supine"

VOL. I. No. 12 CARMEL-BY-THE-SEA, CALIFORNIA, WEDNESDAY, MAY 2, 1928 Five Cents

Tilly Polak and Her New Shop

By Pauline Schindler

It is possible in Carmel to step from the Court of the Golden Bough straight into the middle ages. The shop of Tilly Polak, (Antiques, Objets d'Art) opens demurely enough from Ocean Avenue upon a roomful of small and precious things. But step through the further door, and you are upon a balcony surveying a medieval hall.

There in the middle is the great refectory table of heavy oak, worn and grooved by use. Upon its scarlet-cushioned benches linger still the ghosts of the past, quaffing their pewter tankards and shouting hearty songs. There must have been something exceedingly vigorous, resonant, perhaps even giant-like, in the men who sat here. You can feel the memory of their vitality emanating from these ancient throne-like chairs.

Beyond, under the balcony, is a great carved four-poster from Padua, on it a silken coverlet of ivory white. Near by is of course a worn priedieu, at which we kneel, the better to study the Roumanian painting, done in 1700, of Jesus. The figure has in it so amazingly much of the Chinese Buddhas,—the same withdrawn look, the same delicate posture of hands and fingers,—we are reminded quickly of the kinship of all religions and all deities.

Here on the wall is a strip of Chinese tapestry five feet long and five inches wide. Chinese generosity and reticence. Underneath a table is a tiny hassock for delicate Victorian feet. Then comes a piece of primitive peasant pottery, with leaping deer and a rabbit full of humor.

Here we have a pair of French oil lamps, of enamelled vermillion and heaven-blue and gold. There we have an age-soaked chest.

There are many chests: Caskets fashioned in a time when the workman cared for personal expression of himself through workmanship. In even a brilliant modern work, who thinks of the man who wrought it? But in this carven mirror-frame here, —in design a chain, the link wrought by the immeasurable patience of a master-carver,—we first remember the craftsman, whose character and personality have made themselves a part of its beauty.

We linger in this room an hour, saturating ourselves with the many flavors of mingled pasts,—and discussing with Tilly Polak, not the histories represented here, but the principles of modern art! Living daily among relics of other creative periods, this vibrant person of quick European charm, is thoroughly alive to the modern.

She leads us back into the other room, to let us look upon the sculptures of a young Hollander, Jansen van Gaalen. These are satirical, poetic, highly abstract. And like the crystal-ware on the other table,—also from Holland,—they are exquisite to touch.

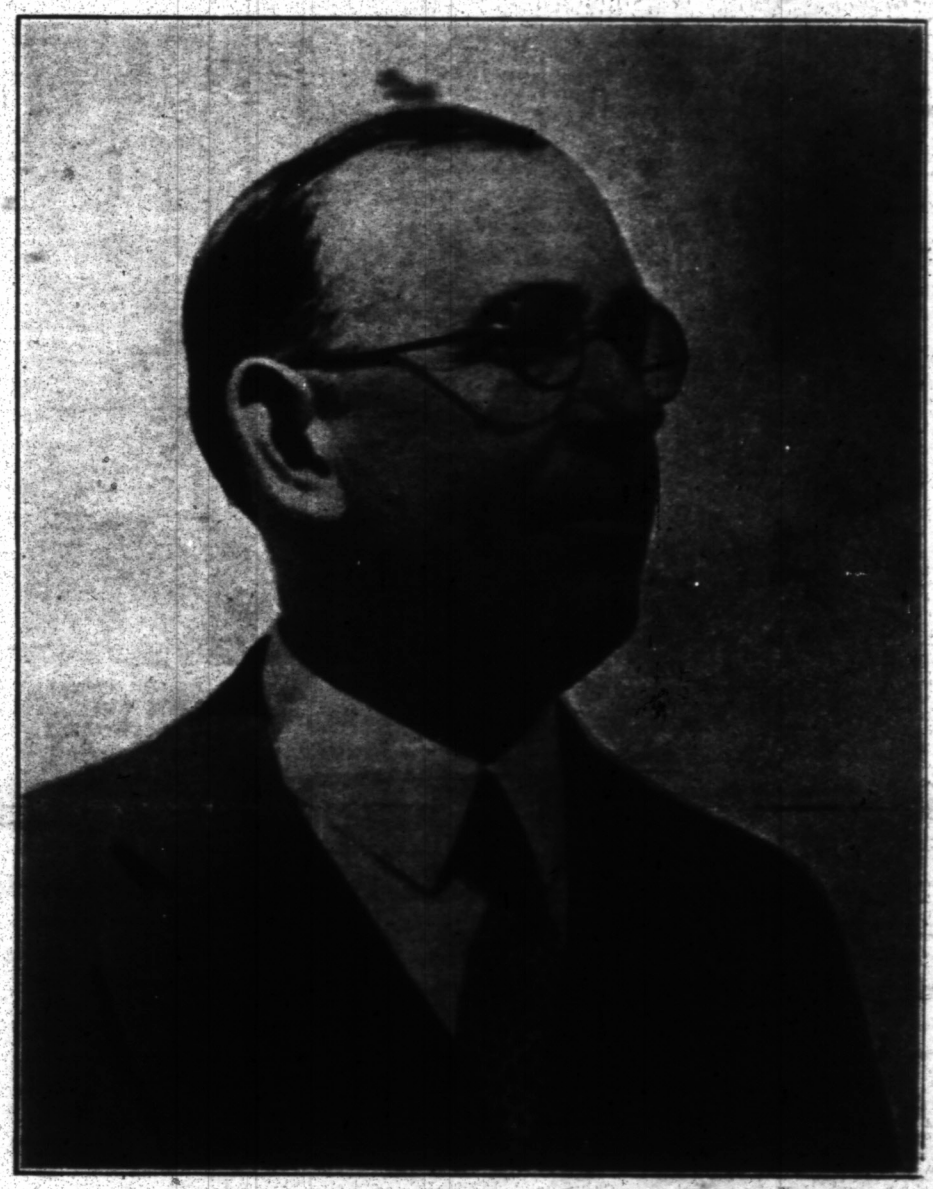
But these crystal goblets are remarkable. The hand has a joy in holding them. Miss Polak tells us that when the design of one of them is completed, a model of it is sent to the national wine-merchants' association to be tested as to "whether it drinks well."

These brown textiles are batiks from Java, made by the natives with wax applied from copper tjantings.

And in a drawer, beside comical little diamond-shaped butter dishes of French quimper ware, lie pieces of silver designed in the modern spirit, and executed by Blanchard of California.

The thirst for possession tempting us sorely, we make a reluctant departure from the treasure-house.

INTERESTING CARMELITES



From a photograph by L. S. Slevin

ROSS E. BONHAM

Mayor of Carmel-by-the-Sea

Born in Dallas City, Illinois, Mayor Bonham has since 1905 followed the hardware and general merchandise business in California. He is now partner and manager of Bonham's, Inc., Ocean Avenue's "Household Store." Elected to a seat on the City Council April 9th, 1928, he was on April 16th, by virtue of a unanimous vote, installed Mayor.

COMMUNITY DANCE SATURDAY NIGHT
AUDITORIUM OF SUNSET SCHOOL, SATURDAY, MAY 5th
DANCING FROM 9 UNTIL 12 ... ADMISSION 35c ... PROFESSIONAL MUSIC ... AUSPICES OF THE PARENT TEACHERS ASSOCIATION

The Town Is Here Reviewed

It was a jovial reception to F. Luis Mora yesterday afternoon at the Gallery of the Carmel Art Association. For Mora is more than a painter: he is a master raconteur. There he stood, telling one tale after another, his guests crowded about — relating with the skill and charm of the born story-teller anecdotes from Montmartre, and of the life of artists and good fellows all over the world.

Yet there was a strange contradiction there. For the paintings against which the artist stood as a background, were not simply gay and light-hearted. On the other hand they conveyed a deeply religious sense of life. The luminosity of his summer landscape was not merely a modern treatment of light. It was mystical. And while we stood in contemplation before them, some one stepped up to whisper to us that Mora is spoken of as one of the four great religious painters of our country.

It was an interesting group who came together to see these pictures. Marga Hilbert, of the East West Galleries in San Francisco who had risen up from convalescence to come, said that the group gave quite a different impression from gallery visitors elsewhere.

"But what is so different about us?" we asked.

"Oh there is much more individuality and a general impression of a greater culture."

Thursday afternoon the City Planning Commission will meet at the City Hall to confer with Charles P. Cheney. It is the understanding of the Carmelite that the "Major Traffic Plan" will be discussed, as well as other matters of import.

Next Tuesday afternoon at the Manzanita Theatre, 6,000 feet of interesting film showing war-time engineering construction will be projected. This will be a gratuitous performance made possible by Col. Clair Foster. Those who have viewed this film are voicing its praise. It shows the marvelous results obtained by a body of men who slashed red-tape right and left that things should "be done." Of especial interest to builders and contractors, it is hoped that many of them will find it convenient to attend. The exhibition will start promptly at 2:30. A cordial invitation is extended to all to attend.

The CARMELITE Calendar

MAY

3-4-5 **Carmel Playhouse** — "7 Keys to Baldpate," 8:30 p. m.

4 **Theatre of The Golden Bough**—Anton Rovinsky, pianist, in lecture-recital, 8:30 p. m.

4-6 **Golf** — Islam Temple Tournament, Del Monte.

5 **Carmel Playhouse** — Pupils of Ruth Austin in exhibition of dancing, 3:00 p. m.

6 **Divine Services** — All Saints Chapel, Community Church, Carmel Mission, Christian Science, all at 11:00 a. m.

6 **Baseball**—Three Abalone League games in Carmel Woods, 1:00, 2:15, 3:30 p. m.

7 **Woman's Club**—Meeting of the ing at 2:30 p. m.

7 **Council Meeting**—City of Carmel-by-the-Sea, City Hall, 7:30 p. m.

7-13 **Golf** — Pacific Coast Paper Trades Tournament at Del Monte.

9 **Woman's Club**—Meeting of the Book Section at 10:00 a. m.

10 **Woman's Club**—Meeting of the Music Section at 3:00 p. m.

11 **Woman's Club** — Meeting of Current Topics Section at 2:30 p. m.

13 **Divine Services** — All Saints Chapel, Community Church, Carmel Mission, Christian Science, all at 11:00 a. m.

13 **Baseball**—Three Abalone League games in Carmel Woods, 1:00, 2:15, 3:30 p. m.

14-16 **Golf** — Coffee Trades Tournament at Del Monte.

17-18-19 **Carmel Playhouse** — "Saturday's Children," 8:30 p. m.

18-19 **Theatre of The Golden Bough**—The Berkeley Players in "Lombardi Ltd.", 8:30 p. m.

18-20 **Golf**—Real Estate Operators' Hi Jinx Tournament at Del Monte.

O'NEILL MASTERPIECE HAS PREMIERE IN PASADENA

Eugene O'Neill's play, "Lazarus Laughed," which recently had its world premiere in the Pasadena Community Playhouse, definitely establishes itself as a play of power.

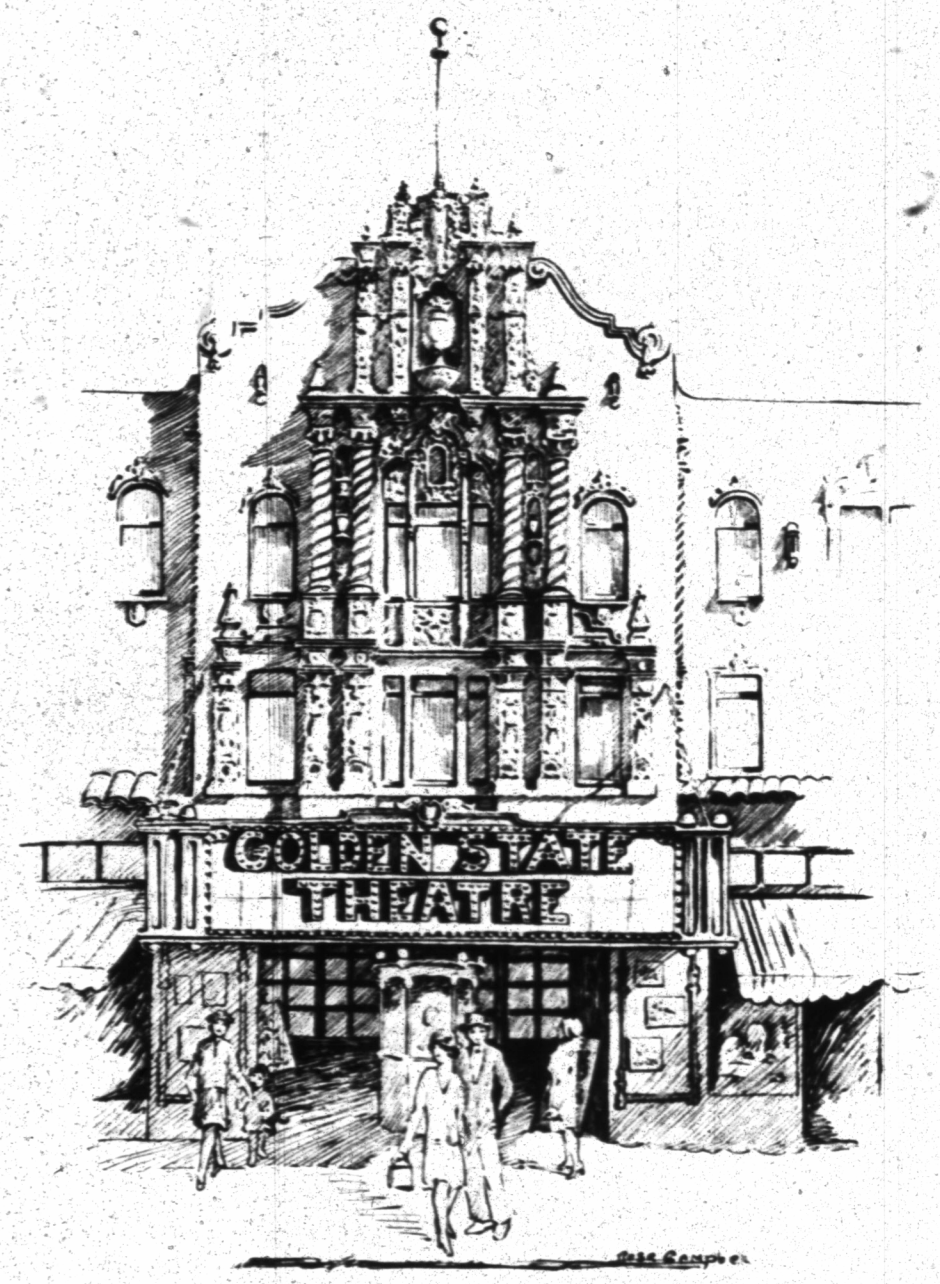
So reports Mrs. Valentine Mott Porter, on her return to Carmel from her journey to see the first night.

Throughout the play there sounds the deep and quietly joyous laughter of Lazarus, whom miracle has brought back from the dead, and who now returns to tell that there is no death, but only life, to be lived to the full. The keynote of the play is this rich affirmation of the fundamental "all-rightness" of things.

The play makes use of masks, many of them so huge that their wearers appear grotesquely tiny. The laughter of the mob rises and falls in strange constant rhythms, like sound in pantomine.

Eugene O'Neill, author of the play, came from New York for the production, but on the night of the performance could not be found. It will run for at least eight weeks, and there is great hope that it can be brought to Carmel, — although the fact of a cast of two hundred provides a difficulty. Irving Pichel takes the title role, and Gilmor Brown directs.

THE PENINSULA'S FINEST MOTION PICTURE HOUSE



THE GOLDEN STATE THEATRE OF MONTEREY

The sketch by our staff artist, reproduced above, is a modest example of her handiwork, and unfortunately gives no hint of the richly furnished and decorated interior of the structure. David J. Bolton manages the theatre and contributes his full share to the divertisements of Peninsular life.

YOUNGER GENERATION AND POLITICS

At the Forest Hill School the other day, they were discussing national statesmen. The principal, Miss Spicker, was wearing a Hoover badge. A seven-year-old asked:

"Why do you wear that badge?"

"Why not?" returned Miss Spicker.

"Why, I thought Hoover lost! I thought Bonham got it!" was the infant reply.

STURTEVANT IN NEW STUDIO

Before Mrs. Maynard Dixon, wife of the distinguished San Francisco painter, left Carmel, she spoke glowingly of the photographic work of Roger Sturtevant, who has very recently moved his studio from the Hagemeyer atelier to the more central location just above Tilly Polak's shop on Ocean.

Mrs. Dixon is herself a professional photographer of artist rank. In speaking of Sturtevant's photography, she said, "I know of no one doing anything finer than the work of this man,—anywhere." Remembering the photographic art of the great Stieglitz in New York, whom Paul Rosenfeld, the critic, compared in power with Walt Whitman; and remembering the work on the Pacific coast of Edward Weston, of Mexico City and Los Angeles, we are not a little proud of this. Among the prints hung in the informal exhibit at Sturtevant's new studio are portraits skillful in their simplicity; and also subjects whose fine modern treatment, either emotional, or cool and clear, fits them for wall use in the home as works of art.

RECEPTION FOR THE REV. AUSTIN B. CHINN

The Vestry and St. Anne's Guild of All Saints Chapel invite the congregation and friends of the Church to a home-coming reception for the Rector to be held at the home of Mr. and Mrs. Charles Clark, 9th and Casanova (north-east corner), Thursday evening, May 3rd, from 8:00 to 10:00 p. m.

SOCIAL SERVICE IN CARMEL

Even Carmel, idyllic as it appears, has its social problems. Suppose the children of your neighborhood were neglected, wild, turning out badly? Perhaps because of unhappy home life, the parents inharmonious, and on the verge of separation. Suppose one child seemed mentally defective, and none of them went to school? Something needing to be done. What would you do about it?

In any city, and most towns, you could get in touch with some social service agency, with professionally trained social workers, whose business it is to make adjustments for the dependent, the delinquent, and the defective. In a case of the type described, you would ask the help of the Juvenile Protective Association, which would immediately make a study of the facts, and the needs of the children. It would probably provide a mental study of the defective child. It would if necessary send it to a school where it would have special care.

It might also make arrangements to have the children spend some time with a relative, while the domestic situation was being cleared. It would of course cooperate with the school. Its job would not be complete until it had made a good plan for the children, and helped carry it out.

But Carmel has at present no professional social service agency of any kind. Although there are few cases in need of authoritative action, there are some. Judge Fraser will tell you that Carmel is like any normal town. It does have its dependents, defectives, and delinquents.

It therefore needs at least a part of the time of a trained social worker, to whom such cases can be referred, and who will use effectively all the various agencies of help which the State provides. Such service is an essential part of the community housekeeping anywhere. It is a way of keeping life clean and in good order.

How would Carmel establish such service? There are several ways. One of the simplest, would be the appointment by the Council of a Social Service Department. It would find the right trained social worker to whom cases would be referred for solution. Since there would be very few cases, it might be desirable to undertake this cooperatively with other towns of the Peninsula. The expense would then be small.

Adequate social service is as necessary as are hospital facilities.

NO ADMISSION CHARGE

Ruth Austin invites to her dance-recital at the Carmel Playhouse, formerly the Arts and Crafts Theatre, next Saturday afternoon at three o'clock, all who are interested in the dance.

Many Carmel youngsters are to take part in the program, which includes Rhythmic Studies; Music Visualization to compositions by Bach, Chopin, and Ravel; and Divertissements.

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JUST KIDDING

The Semi-Serious Musings of "S. A. R."

NOW THAT Jack Dunston of New York is beneath green turf, we are released of a promise not to make public the recipe for the famous Collis Buck as served Frank Sheridan and other noted actors for lo! many years. Carmel shall have the recipe—and through the Carmelite. All the world knew Jack's on Sixth Avenue. Half the world has eaten there. A quarter of the world has sat all night there, over grilled bones and terrapin, over rarebits and oysters, over broiled lobsters flanked with tankards of ale. The obtaining of this recipe happened as follows: We were gathering choice material for the magazine section of a paper, and entered Jack's to learn if possible from him the manner of preparing the king of all rarebit dishes: the Collis Buck. Dunston was out of town, but one of his employees, in fear and trembling, divulged the secret and made us swear not to tell his name. Before printing time came around Jack had returned. We saw him. We kidded him that we knew the secret of the Collis. And, somehow or other, he drew from us a promise never to publish while he lived.

JACK'S death frees us, and Carmel profits thereby. Try this on your electric range one snappy evening: You line a deep earthen casserole as follows, making eight layers in all: First a layer of toast, then two eggs well stirred but not beaten, then a layer of diced full-creamed cheese, then two strips of broiled Irish bacon; and so on and so on until the dish is filled. Place the casserole in a gratin oven (or extra hot ordinary oven) and remove when well browned.

SPEAKING of rarebits and cheese, we may as well admit that we are a little bit daft on the subject, and have gone into it deeply. The first Welsh rarebit we have been able to track was eaten way back in 1660 by no less a personage than Nell Gwynne at that picturesque old chop-house Ye Olde Cheshyre Cheese, still in existence in Wine Office Court in London Town. History tells us that Charles Van R—— we mean Charles II, accompanied Miss Gwynne upon that occasion; and as history also leads us to believe that the regal Charlie was paying Miss Gwynne's bills for plumes, vanity bags, hoop or hobble skirts and other doodads of the period, it is fair to assume that His Majesty paid for the stewed cheese.

IT WAS at this same old tavern where snuffy old Dr. Johnson used to sit and dogmatize. They will show you his chair. Also they will show you the room where Burke and Boswell, Fox and Sheridan (not of Carmel Woods), and Garrick and Goldsmith, foregathered with the great philosopher, washing down rarebit after rarebit with floods of brown ale.

AT THIS tavern we once were served with a "rabbit-buck": thin shavings of crisp, golden toast in hot saucer of silver—so hot that the melted Cheddar was of the substance of thick cream, of the flavor of purple pansies and red raspberries commingled.

WHEREUPON, with watering mouth, we turn unto our books.

A Little Bundle of Books

"The Bronte Sisters," by Ernest Dimnet. Andrew Lang, in his "History of English Literature," observed that the best book on the Brontes was in French. It is now available in English for the first time, with the addition in an appendix of Charlotte Bronte's four famous letters written to Mr. Heger.

"Defense of the West," by Henri Massis, and with a preface by G. K. Chesterton. The subject matter, though serious, is "sleep-murdering." Mr. Massis writes with crystal lucidity and a polished charm. It is not surprising that this book has had a great vogue in France.

"A Book About Paris," by George and Pearl Adam. This is not a history, not a guide-book, but a book written about Paris by two people who have lived there for fifteen years. In that time they have learned that neither the Dome Restaurant nor the American Bar is Paris; that between the two flows the steady stream of that Paris life which is the pulse of France. The book is lightly written, but is based upon solid elements of experience, sympathy, and knowledge. Mr. Adams was formerly Paris correspondent of the London Times, and both he and his wife have already won literary distinction.

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The CARMELITE

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STEPHEN REYNOLDS . . . . . EDITOR
JEANETTE H. REYNOLDS . . BUSINESS MANAGER

OUR POINT OF VIEW

OUR CARMEL MUSIC SOCIETY CONGRATULATED

It is with a great deal of pleasure as well as pride that the Carmelite looks back over the first season of the newly formed Carmel Music Society. Started almost on the spur of the moment, capably organized and furthered by its President, Mrs. Edward A. Kluegel, supported nobly by lovers of music from all over the Peninsula, and appreciated by increasing numbers of people, the Society and its concerts have given inestimable pleasure to all of us. As far as we know, it is the largest numerically of all Carmel organizations and has certainly merited all of the support that it has received.

Largely through the generosity of its Patrons and Guarantors, it has been able to present to Peninsular audiences artists whom it would be impossible to obtain otherwise. Such groups and artists as the Hart House String Quartet, Walter Gieseking the pianist, Kathryn Meisle the contralto, Horace Britt the 'cellist, and Reinald Werrenrath the baritone, afford a remarkable concert series sufficiently varied to meet all demands and tastes.

It is to be hoped that another season the concerts will be of as high a standard or, with additional support, even higher yet. The Carmelite hopes that the Society will see fit to start its series in the early summer instead of the late fall as it did last year. Summer is essentially a time of harmony and music and we think there are many who would welcome summer concerts as fine as those given during the past winter and spring.

Again we would like to say that Carmel and the Peninsula should be proud of this Society and grateful to it for the wonderful entertainment it has afforded. And we must not forget to be grateful also for our beautiful Theatre of the Golden Bough, so well adapted for music and so splendid in acoustic properties.

PURELY PERSONAL

Virginia Tooker, artist, vagabond, and member of the young intelligentsia, has come to Carmel from Berkeley for a brief stay.

Mrs. James Sharp, formerly teaching in the Department of Economics at Nanking University, China, spent the week-end in Carmel.

Haldis Stabell, posture specialist, and lecturer on bodily training, has been spending week-ends at her cottage in Carmel throughout the spring.

Miss Anne Dare, together with her decorative and delightful friend, "Peter," returned on Tuesday to Berkeley after a visit here of several weeks.

Dora Hagemeyer, Helen Deusner, and Clay Otto, left on Sunday morning to drive south. Mrs. Hagemeyer will spend a week or two resting in Halcyon.

Miss Marga Hilbert, of the East West Galleries in San Francisco, who was injured in an automobile accident two weeks ago on her way to Carmel from San Francisco, has recovered sufficiently to complete her journey here. She is still suffering, however, from shock and slight amnesia, and is therefore resting at Holiday House, a new place for convalescents, at Camino Real and Seventh.

Mr. Edward Kuster, of Carmel, Los Angeles,, Paris, and elsewhere, is at home again in Carmel for the briefest of visits, preparing his residence on the Point for occupancy. He reports that the Carmelite's account of his recent itinerary north and south and about, omitted a few minor stops. He can be caught only on the fly, and gives an impression of being in a permanent, and breathless, but delightful, hurry.

If you really want your own fireplace, a tall pine tree, a glimpse of the ocean, they are yours for a little thought, a little work.

Elizabeth McClung White
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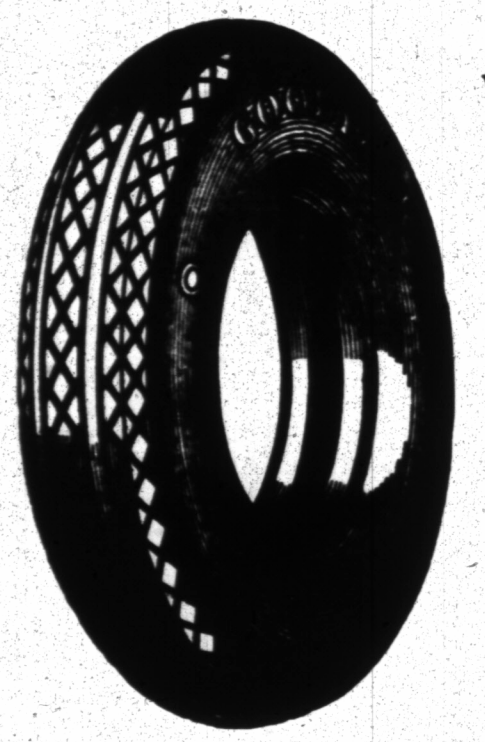

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STAGE AND SCREEN

"THE GORILLA" AT GOLDEN BOUGH SATURDAY - SUNDAY

Mystery surrounds the murder of several persons. The killer is thought to be a gorilla. Mulligan and Garrity, two famous (but dumb) detectives, enter just before midnight in their hunt for the killer, and then vanishings, doors shutting, lights out, Garrity always looking for Mulligan, and Mulligan always looking for Garrity, a real gorilla discovered on the premises who—or which—carries Garrity through the window and out onto a ledge, the gorilla always seen with the lovely Alice—everybody implicated and an insoluble mystery. A fine evening's entertainment, and an audience shrieking with mirth. Charlie Murray and Fred Kelsey as the two detectives are a comedy in themselves, and the giant ape-man, standing nine feet tall, and weighing four hundred pounds, is well worth coming to see

"LOMBARDI LIMITED" AT GOLDEN BOUGH MAY 18, 19

The Theatre of The Golden Bough will present the Berkeley Players in their very successful production of "Lombardi Limited" on May 18 and 19. Everett Glass, director, has had great praise for his production, which has been running for several weeks in Berkeley at the Playhouse.

WERRENRATH RECITAL FILLS GOLDEN BOUGH

Pauline Schindler

The recital on Saturday night in the Theatre of the Golden Bough by Reinald Werrenrath was the most successful concert ever given in Carmel. The hall was filled. The audience spilled over on to the stage.

They liked Werrenrath enormously,—his voice, richly resonant; his personality, which combines the good fellow and the gentleman; his power to communicate the sense of well-being and of the goodness of life.

Like a former great singer, David Bispham, Werrenrath is at his best in the ballad of the masculine type,—Danny Deever, or a vigorous Irish folk-tale. And his cockney is heavenly.

In fact, the cockney style almost justified a song which is musically as bad as "The Road to Mandalay,"—and delightfully explained its melodic banality. Now who, having heard Werrenrath sing it, will ever dare to treat it with the unabashed sentimentality it commonly receives.

And now that we have begun to speak honestly (for the clipping album of Reinald Werrenrath has no need for flattery from us), let's continue, and write just how bad the program really was.

Not the singing. The program.

One summer at a concert in the great Hollywood Bowl, when the audience was applauding with more than ordinary violence a composition of more than usual atrociousness, the English poet, Robert Nicholls, rose up. Nicholls is an aristocrat as to music. He loudly stood there, tore his hair, and in a voice of wild and earnest protest, shouted, **"Awful! Awful! It's Awful!"**

Now this, we maintain, was an honest and wholesome behavior. European audiences register their reactions frankly. But we, poor dears, we sit through a concert as meekly as at a funeral, while music, good, bad, and indifferent, is hurled at us. . . .and look as if we **liked it all!**

Whereas if some music is very, very good, then some is also very, very bad. And the "City of Joy," by Deems Taylor, composer, is altogether cold potato.

Yes, Deems and Reinald may have been ever such college classmates. And for all we know, Deems may have the loveliest curly hair. But immortality is another matter. We trust that the composer has taste enough to blush at the survival unburnt of his youthful effort. Otherwise we shall have to blush for him.

In short, our grief against the program of Werrenrath is at his insertion in it of the mediocre, and his omission from it of any music so great in feeling and quality that it would be memorable, taken home, and lived by. In allowing himself to commit a mediocrity, Werrenrath has sacrificed artistry, and sinned against the Holy Ghost of Music.

But this is the price the artist must pay for success and the love of the multitude. Mr. Werrenrath has merely chosen not to eat his cake.

ROVINSKY LECTURE - RECITAL FRIDAY, MAY 4

Rovinsky, child prodigy at eight, born and brought up in New York, student under Friedburg and Schnabel in Berlin, soloist with symphony orchestras in Berlin, Dresden, Paris, and Vienna, is now back after five year's absence spent in learning and reflecting, and accepted in New York as the finest interpreter of the moderns. "Let us live frankly in the present," says Rovinsky, and makes of the "Volga Boat Song" a new and startling thing, plays the Ives "Insurance Agent Sonata" with a fourteen-inch ruler, and yet sees the modes in Buxetude and Bach, and plays them with vividness and life that awakens the audience to new and perhaps startling conclusions. Rovinsky's playing is joyous, splendid, of impeccable technique, and brilliantly individual. In his Carmel program, Mr. Rovinsky will speak briefly, explaining his point of view toward modern music. His program, the most delightful one of the season, begins with Buxetude, the teacher of Bach, including the Bach Partita, which Gieseking played, and Brahms, Chopin, Debussy, Bartok, DeFalla and Korngold.

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OUR NEW OFFICE

Be it known that the Carmelite now has its own office in the Seven Arts Building, ferninst the press.

This facilitates the exchange of courtesies over matters of copy for the printer. As the printer-in-chief is a Harvard man, sensitive over niceties of spelling, the assistant to the editor has begun to develop a distinct sense of inferiority with regard to her own type-script. (There are some words her individualistic machine prefers to write backwards, for instance.)

This was somewhat mitigated the other day, however, while she was busy in the Carmelite office brooding over copy. Hearing a sharp crackling sound, she peered around the doorway. The Harvard graduate had split an infinitive!

The assistant to the editor of the Carmelite has been wearing a lofty air every since!

ACKNOWLEDGES GIFTS

The Board of Trustees of the Harrison Memorial Library, through Librarian Ethel Goodfellow, take this means of extending their thanks and appreciation of gifts of books and money from donors as follows: A set of forty-eight volumes of Scott from a lady who wishes to remain anonymous; fifty dollars from Mr. Frank E. Watson of Oakland; also various books from John Bartlett, Sarah Deming, "Bobby" DeYoe, the Greenwood Book Club, Harry C. James, Mrs. Robinson Jeffers, Mrs. Pinkham, Mrs. McDow, Mrs. Hermann Spoehr and Mrs. Lincoln Steffens. Other miscellaneous gifts were a painting from Agnes E. Collins, and several files of the Carmelite from its editor.

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WITH THE WOMEN

By Pauline Schindler

FORUM HEARS OF STATE PARKS

An ample audience heard Mr. W. E. Colby, of the State Park Commission, speak last Friday evening at Pine Inn, under auspices of the Woman's Club Forum.

Perhaps the most valuable by-product of Mr. Colby's lecture was the sense it gave of our friendship toward a significant and constructive piece of work,—the setting aside of areas of beauty throughout the state, for the purposes of play and contemplation.

Point Lobos would, if a possession of the state, become a "museum piece," said Mr. Colby. That is, it would never be allowed to become an ordinary picnic-playground, roughly used; but would be guarded against violation, its beauty kept intact.

He compared this with the regrettable marring of Cypress Point, on Seventeen Mile Drive, which was once as beautiful as Lobos. No place of beauty would be completely guaranteed against such deflowering, he reminded us, while it remained in private hands. For the respect and understanding of one generation of private possessors may be followed by dollar-mindedness and subdivisions in another.

Mr. Colby is of course sponsoring the six-million-dollar bond issue to come before the people in the fall, to be spent in acquiring parks in California. By the terms of the plan, these six millions must be matched by private gift. One individual has already made a gift of a million for the preservation of the great trees along the Redwood Highway. These giants are the oldest living things on the planet,—and California's special heritage.

P. T. A. MEETING PROMISES SURPRISE

The most important meeting of the P. T. A. year will occur next Wednesday afternoon at the Sunset School at 2:30. Mr. van Dellen, president of the County Board of Education, will speak on the three legal questions which are now agitating Carmel folk, and which will come up in the state legislature within a few months. These questions are:

1. The appointment of a new State Board and a new State Superintendent of Education.
2. The "6-4-4" plan, which arranges the child's school years so that after the sixth grade he enters the Junior High School; after four years there he is ready for the Junior College at about sixteen years of age; and thus the whole form of school life is changed radically.
3. The "County Unit" plan, by which all local school boards, with the exception of cities, be abolished, and schools be administered by a central board.

Another most important part of the P.T.A. program will be the announcement by Miss Kellogg, of the Carmel school board, of next year's plans for the Sunset School. These include some startling changes.

A further announcement is to be made, the nature of which not even a clue is given, but which promises further astonishments.

This meeting will interest every Peninsularite concerned with education.

SCHOOL NOTES

The children of the Sunset School are made a gift of music on alternate Friday mornings by way of the P. T. A. Music Committee programs. The two April events included a recital by Karl Wagner, violinist, and Gordon Wilson, pianist; and a concert by the orchestra from Monterey, conducted by Mr. Search.

Miss Viola Worden appeared at the Forest Hill School one bright morning last week, and led the children, to their delight, in eurythmic dancing. The forest setting and the architectural flow of indoors into out-of-doors, provided a background altogether fitting for the dance. We find it in ourselves to hope that the summer session of the Forest Hill School will include more of this.

A PITY WE MISSED THIS

"Peaks of Destiny," an UFA film set against a background of Alpine snows, shown last Thursday and Friday evenings at the Theatre of the Golden Bough, overwhelmed with its beauty some two or three dozen folk who saw it.

Those who did see the film, experienced through it an amazing and continuous beauty. The artistry of its massing and visual composition, the stark simplicity and economy of its lines, — a tree, an architectural unit, set against snow,—gave complete delight.

Roger Sturtevant, with his trained eye sensitive to photography, found himself in a state of joy over a work of such quality. There were literally hundreds of moments in the film, he said, which, if held and kept as pictures, could have been lived with as works of art.

The Carmelite greatly regrets its omitting to give news of the coming of "Peaks of Destiny." The number of pages will shortly be increased, and there will be room then for much material now necessarily omitted.

GOSSIP OF THE GALLERIES

Fact, Fancy and Conjecture Gleaned in the Field of Art

By Alberte Spratt

THE STANFORD GALLERY EXHIBIT

Last week saw the end of the visit of the unique group of Indian rug weavers, jewelry makers and sand painting medicine men of the Navajo tribe at Stanford Gallery where the exhibit had been of such great ethnical value to students and public alike. They were in charge of Superintendent Staples of Gallup, N. M., who talked on the customs and art of the tribe before and during the exhibition. As the sand painting is a religious ceremonial and can only be done by specially trained priests, beginning with the dawn and ending in its destruction at sunset, this rigid rite was significantly observed there.

The hanging of the joint exhibition of Laura Adams Armer of Berkeley and Roberta Balfour of Carmel was begun in the Gallery before the Indians left, and they were deeply interested in Mrs. Armer's interpretations of their myths and stories of creation which she portrayed in nineteen of her murals, shown in Carmel a year or so ago, after their return from New York and Washington.

Laura Adams Armer has just returned from the Arizona desert after five months of concentrated work upon a remarkable and priceless movie reproduction of the sacred ceremonials of the medicine men, and the tribe of Navajos. It is probably the only one that will ever be executed, and was accomplished with the greatest difficulties overcome. It is to be shown this week to the scientist group at the University of California.

Among Mrs. Balfour's paintings to hang around the Bay are two that have caused some comment. One, "Is Motherhood Worth While?" was invited at the All Arts Club of Berkeley, and the other "For Peace or War?" was accepted at the Fiftieth Annual of the San Francisco Art Association.

CARMEL PAINTINGS AT STANFORD

(Arthur B. Clark in Palo Alto Times)

A passionate love of color in its most saturated hues, and used with an emotional force which gives it symbolic significance and expressive power, characterizes the art of Roberta Balfour on display in the Stanford Art Gallery together with the work of Laura Adams Armer. By this means of the hue element of the painter's vocabulary, of which she has a masterly control, the canvases radiate the energy which she finds in all nature. This spirit of energy is quite generalized and all pervading. Each flower, vase, tree, wave and drapery seems surging with live force as it makes it contribution to the total expression. This universal energy of fluid form which possesses each object, is the unifying element of each composition.

Drawing in the academic or sculpturesque sense is absent by deliberate choice. This creates a fluidity of form which liberates the mind to seek general harmony, rather than the distracting entertainment of detailed realism.

To enjoy these paintings to the full, one needs to give unhurried contemplation to a very few, taken one at a time. Doing this, and accepting the spirit of generalization in which they are painted. In other words, consenting to accept the insight into life, which the painter has attained, and by the means which the painter has used one finds an artist of rare sensitiveness, who perceives and paints with mastery of a technique which is adapted to her nature. The portraiture may be less pleasing than the rest of the pictures, because the ultra impressionistic vocabulary is less adapted to the solidity to which we are accustomed in portraiture.

In the paintings by Laura Adams Armer, one sees decorative painting of pleasing type, full of rich rhythm, which though very simple in character, has distinct charm. The color is rich and harmonious, varying from saturated hues to subdued tones. They are purposeful interpretations of Indian mythology in broad, rich waves, which though not imitative of Indian art work, give a sympathetic insight into Indian character.

PALETTE SCRAPINGS

"Beauty, like morals, is topographical, and cannot be circumscribed by national standards." . . . "Pathways are made difficult because they are worth finding." (Heard at Mrs. Balfour's lecture at the De Young Museum in San Francisco.)

Tadao Takamizawa of Tokyo, distinguished critic and connoisseur who visited the Carmel Art Association with his collection of prints last fall, returned from Rome and sailed for Japan recently. He established a gallery in Paris and will visit Carmel on his next trip in July. He will bring many art treasures and will return to Paris for several years to study and write, resuming his own creative expression which has developed into ultramodern broken color technique.

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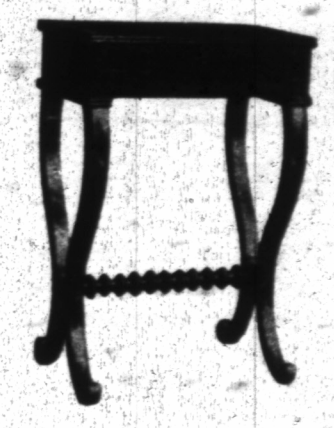

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LOCAL MAN HIGH GUN

O. N. Ford, manager of the Del Monte Gun Club and Vice-President of the American Trapshooting Association, is leading the high average trapshooters of the state with an average of better than 97 per cent, according to figures compiled by Jimmy Robinson, statistician of the Association. Ford, at the time the averages were compiled had broken 1217 of 1250 birds shot at. His full average was .9736.

Dr. H. W. Armstrong, Los Angeles, trails right behind Ford with an average of .9680 for 1,000 birds.

ABALONE LEAGUE DOINGS

The new Championship Series of the Abalone League started off with a bang last Sunday on Abalone Field in Carmel Woods, the Reds against the Pirates furnishing the first excitement. Three interesting and lively games were played to the edification of a large crowd. After a close game the Reds licked the Pirates to the tune of 6 to 4.

The second contest of the day was that between the Shamrocks and Crescents—peppy regarding thrills and spectacular plays and ludicrous errors which kept the spectators at the boiling-point of excitement throughout the entire game. The Shamrocks were there with the final wallop, making good in the last inning after trailing their opponents 7 against 11 until five men crossed the plate and victory was won with but one man out. Final score: Shamrocks 12; Crescents 11.

The last of the triple-header was that between the Giants and Tigers. It was the best played game of the day, the batting and fielding of the Giants being one of the best exhibitions ever seen in Abalone League history. The pitching of Bert Uzzell deserves special mention, it being largely due to his efforts that the Tigers were held down to such a low score. Gene Marble, pitching for the Tigers, put in his usual fine work, but his team couldn't hit—and hitting is what wins ball games. Final score: Giants 7; Tigers 1.

CARMEL PLAYHOUSE OPENING

With the expectancy and anticipation indicated by what is believed to be the largest advance sale of tickets to an amateur production in Carmel, the play, "Seven Keys to Baldpate" will open tomorrow night, Thursday, at the Carmel Playhouse, formerly the Arts and Crafts Theatre.

Anticipation is great because the Abalone League, Carmel's young and ambitious organization, is launching a new activity, that of producing plays regularly. The old Arts and Crafts Theatre recently purchased by them, has gone through a metamorphosis within and outside of the four walls of the old building pleasing to observe. The only recognized limitation to the newly remodeled theatre now is the scarcity of room for more seats, although the seating capacity has been increased to 375. Instead of running two days as has been the custom of amateur theatricals here in the past, the Abalone League will stage their plays three nights: Thursday, Friday and Saturday. In that way it is intended to make up for lack of room.

Having engaged a technical staff that Carmel is proud of for their past achievements; having enlisted the cooperation of their entire organization, comprising as it does some of the best of the local amateur players, the Abalone League will open with their production under auspicious circumstances. The community that watched them play with an earnestness that is almost serious will be anxious to see them engage in a more serious undertaking, which is calculated to furnish entertainment more to others than to themselves.

The play, "Seven Keys to Baldpate," written by Geo. M. Cohan, contains all the elements that make for continuous entertainment. The melodrama moves swiftly from beginning to end, using all the tricks and devices known to this type of play. The fourteen characters have almost an equal importance, or rather no two or three parts stand out above the others. Eric Wilkinson has the leading male role actually, but perhaps only because his part is longer. Marian Ford, in her first Carmel play, has an important feminine role. These parts are more important than they have hitherto essayed and they will be watched with particular interest. Tal Josselyn, Geo. Schmitz, C. S. MacGowan and Wm. Titmas, come in for some important acting which they perform smoothly. Those who are more familiar to Carmel audiences such as By Ford, Marian Todd, Louise Walcott, Kit Cooke, Alden Almstead, and Geo. Ball have parts that their acting ability accentuates and that gives the play finish.

OPENING CARMEL PLAYHOUSE

Abalone League Theatre

TOMORROW NIGHT (Thursday)

FRI. SAT. 7 KEYS TO BALDPATE

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